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Editorial

THE COMPETITION OF THE CLASSICS

The following communication has come to us from a friend of the classics who styles himself an "Outsider," meaning by that modest term, we suppose, that he is not professionally engaged in classical work. It does no good to hold, nor can we successfully maintain, that classical studies should continue to keep the place that they kept for centuries under the old curricula. They have their values, their very great values; and in this age of many voices clamoring for a hearing, voices of the practical, vocational, commercial, we need to give ear as well to the voice of the cultural, the ideal, the spiritual, lest, when we have gained all that the practical and the profitable can give us, we find that we have starved our souls and are no longer able to enjoy what our hands have gained for us. The constant danger to which we are exposed is that we set these two phases of life in conflict, whereas they should go hand in hand. The thoughtful scholar needs also studies that will fix his feet firmly on the ground; the too practical youth must also learn to dream dreams and to see visions.

But to return to our "Outsider," we are inclined to think that he overrates the classics in his zeal for them. We need make no claim for them as against science and things manual, or deplore the spread of these studies in the least. Let the classics make their own appeal. Our only fear need be that we teachers of the classics may not teach and present our subject worthily, so that it may have the fairest possible chance with our pupils. Following is the communication:

From a classical source comes the plaint that we no longer take down our Plato or our Horace for an evening's diversion, as in the olden time. No more, one may answer, do we turn to our Milton, our Goethe, or our Molière. In former times, when this was common—if it really was—it was the result of a curriculum so concentrated upon the classics that other subjects forced themselves with difficulty upon the learner's notice. The paucity of distracting

elements compelled the student to learn his Latin and his Greek, even though they were worse taught than they are today. In school, absence of competition from other subjects led these men to master their classics; out of school, absence of competition from the crowding interests of modern life left them free to indulge their leisure in that reading which they did best—and doing best, liked best—the perusal of the classics.

Then came a twofold change. In school the course was "enriched" by the introduction of the sciences—physics, chemistry, biology, zoölogy, physiology, botany, physiography, astronomy; of historical subjects, not only Greek and Roman history, but mediaeval, modern, English, American, civics, and economics; of manual training, with its many branches, from sloyd to forge work and mechanical drawing; of business courses, from bookkeeping to stenography and typewriting; and lastly, of agriculture. And with all these went an extension of English from the old half-year of "rhetoric" to the complete English course required of all students throughout the bulk of the curriculum. Outside, the school interests widened; the whole known world came into the stream of modern civilization; travel became easier and men traveled more; books, papers, and magazines multiplied, and art, science, and invention forced themselves from all parts of the world upon the students' notice. With these widening interests came the demand that the cultured man should know not merely Latin and Greek, but also what is going on in the civilized world. To keep abreast of the times he had to know the work of Ibsen, Rodin, Koch, Pasteur, Kitchener, Togo, Roentgen, Edison, Marconi, the Wrights, and Zeppelin. And this forced Homer and Virgil upon the shelf.

And so we come to today. The entrance of the sciences upon a field almost entirely unoccupied by them thirty years ago, the advent of the business course, of manual training, of stenography, typewriting, and recently of agriculture in the public schools, and the introduction into the colleges of courses of business administration and schools of commerce have broadened the scope of modern education and offered opportunities to the students of today of which the classically trained men of the past never dreamed. In the good old times the people to whom the modern course in agriculture, manual training, and bookkeeping appealed secured their training on the farm or in the store. Now they go to school.

Nothing but the astounding vitality of the classics, a vitality based upon a wonderful record of usefulness and strengthened by a system of training which has been perfected during many years, could withstand competition such as this. For the classics *are* *withstanding* it. Side by side with the increase in richness of the secondary school and college curriculum, the classics have maintained their position, gaining in understanding and usefulness, as well as in the effectiveness with which they have been taught. They are today in better condition than ever before, are taught by better teachers, and are doing more good. Instead of being alarmed at the great increase in other subjects and at the enormous growth in the number of students taking these other subjects the classicists should rejoice that so many people are coming in contact with schools in which Latin is taught. Latin is gaining, but it is hopeless to expect—and Latin teachers would be the last ones to desire—that its gains should keep pace with the enormous increase in the number of students who are flocking to the public schools.

ARCHAEOLOGY IN 1911

PART II

BY GEORGE H. CHASE
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The attention of the American School was this year devoted largely to several new sites in Locris. Only a short campaign was undertaken at Corinth, principally in the region of Pirene, where the difficult problem of handling the water supply so as not to menace the health of the modern inhabitants was at last successfully solved, and a good deal more evidence as to the form of the fountain in Roman times was obtained.

In Locris an attempt was made to settle the disputed question of the location of ancient Opus. This work was undertaken at the instance of Professor Buck, and at his request the University of Chicago made a contribution to the expense of the excavations. It was hoped that careful exploration of the ruins of several towns in the neighborhood of Kyparissi and Atalante (one of which must be ancient Opus) would produce evidence as to the site of the town. In this the excavators were disappointed. At Kyparissi a Doric temple was uncovered, as well as some badly preserved Greek and Roman houses at the foot of the acropolis, but no inscriptions were found. At Atalante a part of the town wall, dating probably from the fourth century B.C., and parts of a Roman building were cleared, but here, too, no conclusive evidence as to ancient Opus was found, and further excavation will be necessary before the problem is solved. Some tentative excavations at Chiliadon (the ancient Korseia) brought to light a few graves, but no inscriptions.

While these investigations in the neighborhood of Atalante were going on, two members of the American School, Miss Walker and Miss Goldman, conducted a very successful "dig" at their own expense at the site of ancient Halae (Theologon, near Malesina). Between thirty and forty graves of different types—sarcophagi,

pithoi, and simple pits lined with stone—were opened, and yielded vases and terra cottas, ranging all the way from proto-Corinthian and Corinthian types to late Hellenistic and Roman; part of the town wall on the acropolis was cleared; and five inscriptions were found, one a list of officials, dating probably from the fourth century B.C., with interesting titles and dialectic forms. At one point deep excavation revealed traces of a prehistoric settlement.

Near Elatea, where Mr. Soteriades has discovered so many traces of early settlements, he is now said to have discovered an entire prehistoric village, which shows different periods of occupation from the beginning to the end of the Bronze age. The objects found present many interesting analogies to the finds in Crete.

In Thessaly, so far as I have seen, little new work has been done, but we now have an excellent résumé of the work of recent years in Messrs. Wace and Thompson's *Prehistoric Thessaly*, recently issued by the Cambridge University Press.

Finally, the most striking discoveries of the year in Greek lands were made in a region which hitherto has yielded comparatively few antiquities, the island of Corcyra. Here, some distance south of the modern town of Corfu, near the monastery of Goritsa, a fragment of relief found by chance in the fall of 1910 led to a superficial exploration by the director of the local museum, Mr. Marmoras. The block from which the fragment came was discovered and recognized as part of a large pedimental relief of the archaic period. In April, 1911, therefore, the Greek Archaeological Society undertook a more thorough investigation of the site, and soon recovered most of the blocks of the pediment. During the spring, the German Emperor visited the excavations and expressed a desire to carry on the work at his own expense on a somewhat larger scale. The Greek officials agreed, and the work was continued until the beginning of June under the supervision of Dr. Dörpfeld. The temple from which the reliefs came proved to be almost completely ruined. Besides the blocks of the pediment only a few fragments of the columns, a very early Doric capital, two triglyphs, fragments of the sima, and a few roof tiles were found. The tiles were of island marble, the other parts of porous. The pedimental reliefs, however, are of the greatest interest. The

center is occupied by a great figure of Medusa 3.50 meters high, whose head, though markedly archaic, has much less "horrific" quality than is common in early Greek art. Next are her offspring, whom she embraces—on the right, Pegasus, on the left, Chrysaor—both much smaller in proportion than the central figure. Then comes, on each side, a panther lying down, intended, evidently, to set off the central group. The remaining blocks are carved with an entirely different subject, the battle of the gods and the giants. On the right-hand side only one block, with a figure of Zeus brandishing his thunderbolt against a giant, is preserved; the two blocks nearest the angle are lost. On the left-hand side the corner block contains the figure of a fallen giant; the next block, on which his opponent was probably carved, is lost; and the third contains an altar and a seated goddess (perhaps Ge, the mother of the giants and the Gorgons), against whom an opponent, now broken away, brandished a lance. The whole was originally some twenty-two meters long. The flatness of the relief, the different sizes of the figures, and above all, the curious attempt to crowd two subjects into the frame of a single pediment, show the very early date of the artist. In style the work is rather Peloponnesian than Attic, as might be expected in Corcyra, the colony of Corinth. Very few smaller finds were made, so that it is impossible to determine the divinity to whom the temple was dedicated, but the building possesses a further claim to attention in that its altar is excellently preserved, some distance in front of the building and connected with it by a paved roadway. It is a long rectangular construction, like the altars of which remains have been found in Sicily, and is decorated with a frieze of triglyphs and metopes—by far the earliest example of such a decorative use of these elements of Doric architecture that has yet been discovered.

In Italy the most remarkable discoveries of the year were made at Pompeii, where excavations on a comparatively large scale have once more been undertaken. Indeed, the reports of the recent work, which have been published with notable promptness in the *Notizie degli Scavi*, recall the earlier days of the exploration of this perennially interesting city. The principal undertaking during

1911 was the complete excavation of the so-called House of the Count of Turin, which proved to be the house of M. Obellius Firmus and his father, already known from two election notices (*CIL*, IV, 3828 and 6621). It was an elaborate house, with two atria, a large peristyle, and many rooms. Like so many other houses, it was evidently undergoing repairs at the time of the catastrophe, but many parts are quite well preserved. One of the most interesting features is a shrine of household gods which was found in the kitchen. It consists of a niche in the wall, in which is painted a figure of Fortuna, with a Lar on either side. On the wall above the niche, at the left, is a figure of Heracles; below is the usual serpent, and also a pig and a banqueting-scene, with figures of three men and three women. In one corner of the principal atrium a well-preserved lararium appeared. It consists of a square block of masonry some three feet high, with a niche in one side, supporting a sort of open shrine formed by a column at the outer angle, and a half-column and a pilaster attached to the wall at either side. Above on each side is a pediment. Inside the shrine were found three badly damaged statues (one of marble, two of terra cotta), a small terra cotta altar, and a lamp of the same material, a bronze coin of Caligula, and an iron receptacle for charcoal. Such lararia in the atrium are rare. They seem to be survivals of an early stage in the development of the house, when the hearth was the altar of the Lares and the atrium, therefore, their natural place. In the fauces of one of the doorways, finally, were the skeletons of four adults and two children, who had apparently taken refuge there from the outside. Just southwest of the house of Obellius a much smaller house of the earliest Pompeian type was cleared. Its walls are of Sarno limestone, and it consists of fauces, Tuscan atrium, and a few small rooms.

Toward the end of the year the main force of workmen was transferred to the eastern part of the Strada dell' Abbondanza. Here, at a cross-roads, where two smaller streets joined the larger road, was found the most complex and interesting example of a compitum with its shrine of the Lares Compitales yet unearthed at Pompeii. In the center of the street is a fountain of the usual type, and near it, placed against the wall of a house, an altar of

masonry some three feet high, on the top of which were still visible traces of burnt vegetable matter and ashes. Above the altar are two paintings. In the lower one appears the customary serpent, moving toward the offerings deposited for him on a cylindrical altar; at the right is a club. In the upper painting each end is occupied by a Lar pouring a libation. Between them the space is filled by an altar, with a fire burning upon it, and five figures. One of these, behind the altar, is clearly a priest, the other four are ministri, placed in pairs, one at each side; they wear white robes, and one plays the double flute. Above the priest the painting is injured, but a lower layer of stucco is preserved, and on this is painted a tablet with four names, Successus, Victor, A[s]clepiades, Co[n]sta[n]s. These must be the names of the collegium who had charge of the Compitalia in one of the last years of the city's life, and who had the painting renewed in preparation for the festival. Probably, therefore, we should recognize in the priest of the existing painting the *vici magister*, and in his assistants the *ministri vici et compiti* who arranged the last celebration of the Compitalia. Finally, at the left of the painting with the Lares, and slightly higher in the wall, is painted a group of twelve gods—Jupiter, Juno, Mars, Minerva, Hercules, Venus, Mercury, Proserpina, Vulcan, Ceres, Apollo, and Diana—somewhat similar to the group from which the *Vicolo dei dodici dei* takes its name, though the deities are not all the same, and the grouping is very different.

In the buildings along this section of the Strada dell' Abbondanza not much was done in 1911, though one shop was recognized as a thermopolium, or shop for the sale of warm drinks, and its complete excavation in the spring of 1912 showed that it was remarkably well preserved. In the whole section so far excavated the walls were covered with election notices. They are especially numerous near the entrance to the wineshop, a fact which suggests an interesting comparison between ancient and modern electioneering. Most of these notices conform to well known types, but a number show interesting details. In one, below the heading *C. Cuspius aed.*, we read:

*Si qua verecunde viventi gloria danda est,
Huic inveni debet gloria digna dari.*

an interesting variant on the well known distich in honor of M. Lucretius Fronto (*CIL*, IV, 6626). In another inscription, over the name of the candidate Marcellus, is written in small letters most of the first line of the *Aeneid*. Perhaps Marcellus was prone to exaggerate the importance of his undertakings, or perhaps it is a "local hit" to which we lack the key. In still another, the election of C. Iulius Polybius is urged by a certain Zmyrina, whose name appears only dimly under a coat of whitewash. Apparently Polybius felt that his candidacy would not be aided by Zmyrina's support, and attempted, unsuccessfully, to blot out her name. It is such details, quite as much as the ruined houses and shops, that make the Pompeians live again for us.

At Ostia, though no such striking finds were made as at Pompeii, the excavations made steady progress. More tombs along the Via Ostiensis were opened, the region about the gate was further explored, and some work was done in the barracks of the vigiles, in the baths, and in the theater. Professor Vagliari is trying especially to clear the spaces between the buildings already excavated, and his efforts have met with such success that Dr. Ashby, in a letter to the *Times*, remarks that these excavations "begin to vie with those of Pompeii as the most important in Italy. The main street has now been laid bare for nearly five hundred yards."

In Rome, the most important archaeological event of the year was undoubtedly the "Mostra Archeologica." This exhibition was intended primarily to illustrate the extent and power of the Roman Empire by bringing together in casts and models, drawings and photographs, representations of the principal monuments in what were once the Roman provinces. It was organized as a part of the celebration of the fiftieth anniversary of the proclamation of Rome as the capital of United Italy. For the reception of the reproductions several parts of the Baths of Diocletian which had not been used before for the Museo Nazionale were cleared out and repaired. The original scheme was more or less modified in execution, and the contributions for the different provinces, which were not all equally complete or representative, but the exhibition as a whole was most impressive, and it is hoped that a large

part of it will remain as a permanent section of the national collections. An excellent account and criticism of the Mostra by Mrs. Strong appears as the first article in the first number of the new *Journal of Roman Studies*, published last spring.

Partly, perhaps, on account of the Mostra and the other activities incident to the anniversary celebrations, no great amount of scientific exploration was carried on in Rome and its immediate neighborhood. On the Palatine, Commendatore Boni, working in the ruins of the Domus Flavia, uncovered the triclinium of Domitian, with the largest and most splendid pavement yet found in the Imperial palace. It is over one thousand square meters in area, made of oriental granite, with a border of Numidian marble and other varieties of African stone, and is raised on pillars to provide space for heating. In the atrium of the palace an octagonal basin, which had been broken through in the course of previous excavations, was completely cleared. It proved to be some sixty feet across and two and a half feet deep, with traces of the original lining of marble.

In connection with the Zona Monumentale, also, some work was done. One feature of the present plans is the replanting of the gardens of the Baths of Caracalla, and as a preliminary step this area is being carefully investigated under Professor Lanciani's direction. The most important result so far reported is the discovery of remains of a splendid colonnade which bordered the gardens at the back. A number of tombs show that in the Middle Ages this site was used as a burying-ground, and it appears that as early as the tenth century A.D. the plundering of the baths for building-material had gone as far as at the present time.

Among the chance finds of the year in Rome and its vicinity the most interesting that I have noticed are a sarcophagus of fairly good workmanship, with scenes from the myth of Medea at Corinth, from a group of tombs discovered in laying foundations near the corner of the Viale Principessa Margherita and the Via di Porta Maggiore, and a large hoard of coins, dating from Antoninus Pius to Gallienus, found in laying foundations for granaries near the Monte Testaccio.

Of minor discoveries in other parts of Italy the following are

perhaps worthy of brief notice. Near Osimo Professor dall' Osso, the director of the Museum at Ancona, discovered the ruins of a large Gallic settlement, superimposed on a collection of neolithic huts. In the royal hunting-park near Castel Porziano excavations conducted by Professor Lanciani under the patronage of Queen Helena brought to light an inscription which shows that this district served in Imperial times the same purpose that it now serves. The inscription records that two officers of the Imperial guard of gamekeepers and foresters (*Collegium Saltuariorum*) had made a present to the guild itself of a set of *imagines Augustorum nostrorum*, to be placed in the *schola*, or meeting-place of the corporation. A square apartment surrounded by a colonnade is thought by Lanciani to be the *schola* in question. At Sorrento a considerable number of excellent statues was found, some of them apparently from the pediment of a Greek temple of the end of the fourth century. Near by, at Villazano, Mr. Macchioro, of the Naples Museum, cleared part of a splendid villa, richly decorated with marble, and discovered several statues and reliefs, probably of the time of Hadrian. At Paestum some work was carried on at the great temple, and close by, remains of Roman buildings and a statue of Claudius were found. In Calabria Professor Orsi discovered the site of Caulonia and the remains of a Greek temple near Monasteraci. Excavations at Cumae and at Caere, also, are reported, but I have not seen any account of the results.

Finally, I mention with considerable mental reservations the report that the real Sabine villa of Horace has at last been discovered at a site called Vigna di Corte, not far from Licenza. The statements which I have seen are to the effect that "excavations have brought to light certain proofs of the residence of the poet at this place." What has actually been found consists of the ruins of a villa, situated on a hill and bounded on both sides by the *Digentia*, with a garden in front and a farm at one side. The reports speak vaguely of several rooms, including a *frigidarium* and a *caldarium* of the period of Augustus, and of fragments of wall paintings, but until more definite proofs are brought forward one may be pardoned a certain skepticism in regard to this latest location of the "Sabine farm."

THE TRAGEDY OF DIDO¹

PART I

BY HERBERT H. YEAMES
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Πιερίδες, τί μοι ἀγνὸν ἐφωπλάσσασθε Μάρων;
οὐα καθ' ἡμετέρης ψεύσατο παρθενίης.

—*Anthologia Palatina* xvi. 151.²

“Muses Pierian, why did ye arm chaste Maro against me?
Such are the falsehoods he told, staining my womanly fame.”

The words put by a Greek poet into the mouth of a statue of Dido may well sound strange to modern ears, since it is to Virgil that unhappy Dido owes her fame—a fame so real and living that we forget it ever had a stain of infamy. In short, for us moderns—so great is the change in point of view that the centuries have wrought—the scandal of the Dido episode has been quite transferred from Virgil’s heroine to his hero. And a scandal it is, in the true sense of the word, a very stumbling-block of criticism, the greatest obstacle that lies in the way of approach to a poet whose appeal is

¹ See the editorial by Professor Lodge in the *Classical Weekly* of March 2, 1912. In making this reply, I am well aware that I have nothing new to say: this is merely an attempt to give fresh emphasis to things which have often been said before, but which, apparently, cannot be said too often, as Professor Lodge’s remarks abundantly prove. In a certain sense, to be sure, no convincing reply is possible, for judgment in such matters must remain largely a matter of temperament and taste and point of view; but I maintain that Professor Lodge’s point of view, natural and proper as it seems, is far more liable to the charge of speciousness than Professor Rand’s. In what I have to say I am indebted, of course, to Heinze, much more to Professor Glover, but most of all to Professor Rand, whose brilliant and illuminating essay on “Virgil and the Drama” in the *Classical Journal* of November and December, 1908, has suggested a new point of view and thrown a new light on the darkest problem of Virgilian criticism. Such a service deserves the gratitude of all lovers of Virgil, and so luminous an appreciation, attained only by true insight and by deep sympathy with the poet, ought not surely to be characterized as “a very interesting, keen, and *specious* essay.”

² Compare the Latin version of Ausonius, Epigram 118, and see the remarks of Macrobius *Saturnalia* V. xvii. 5 and 6: “Tantum valuit pulchritudo narrandi, ut omnes Phoenissae castitatis consci, nec ignari manum sibi injecisse reginam, ne pateretur damnum pudoris, conniveant tamen fabulae.”

otherwise admitted to be "universal." There is no denying the fact that this episode—which is too great as literature to be by any possibility omitted in class-reading¹—is the most difficult part of the *Aeneid* for the teacher to present to modern boys and girls. Is the difficulty due to the poet and his material or to us and our point of view?

Our point of view is natural and right, for us: we cannot approve of a man who abandons, for any cause whatever, a woman who loves him and whom he loves. "In the atmosphere of noble poetry," says one of Virgil's most appreciative critics,² "we cannot readily endure that love should either be marred by sin or unreconciled with duty; and no cause of lovers' separation is in harmony with our highest mood, unless it be the touch of death, whose power is but a momentary thing, or so high a call of honor as can give to parting death's promise and not only his pain." Such a view, however, is entirely modern and romantic, and utterly alien to ancient and classical modes of thought. To a certain extent our taste has been vitiated by an excess of romanticism, and sorely needs the purgative influence of a close and sympathetic study of the ancient classics. We are accustomed to consider the love-story the main part of any story, to allow it in literature a larger place than it ever can have in life; to us, in short, romance has taken the place of both epic and drama, and much we have lost thereby. In ancient literature the passion of love appears rarely enough, at best as an episode, at worst as a fatal disease—involving tragedy. Much of modern literature is sentimental and lacks the tonic notion of overruling fate or destiny or duty; yet modern literature is full of infidelities to love prompted by baser causes. We, being modern and sentimental, wish that Virgil had not made his hero play so sorry a part. Our instinct is perhaps respectable, but there is something really specious (I borrow Professor Lodge's word) in

¹ There are schools that leave it out because of the moral difficulty; but it is told with such delicacy as to need no expurgation at all. If we imagine, for a moment—*horresco referens!*—what a French novelist might do with such a situation, or even an English author, or authoress, of the modern school, we shall hardly be disposed to boast of the vast advance in moral sentiment that modern literature shows over that of antiquity.

² F. W. H. Myers, *Classical Essays*, "Virgil," p. 124.

our attitude: we are, in fact, judging Virgil as we might a novelist of today who should represent his hero, intended for a noble and lofty character, as yielding to sensual temptation and making his weakness worse by deserting the loving woman whose hospitality he has abused. But Virgil is (fortunately) not a novelist: he is an epic poet and, in this episode at least, a dramatic poet, working with given material, supplied by the legends, in a given frame prescribed by the literary conventions. We should be thankful, at any rate, that there is only one scandal in connection with Aeneas, and that Virgil has improved on his models and sources—Apollonius, who introduces the beautiful love-story of Jason and Medea after his hero's intrigue with Hypsipyle; Homer, whose Odysseus is entertained first by Circe and then by Calypso while the faithful Penelope is pining for his return; and the legends according to which Aeneas himself had an amour with a daughter of King Anius of Delos¹ and others in Arcadia with Codone and Anthemone.² Virgil intended his hero, Professor Lodge admits, "to be a high type of humanity." If then, with Professor Lodge, we find Aeneas "morally craven," are we to conclude that Virgil failed, or are we rather—with the modesty that becomes a little critic at the feet of a great poet—to conclude that it is we who have failed in understanding, and that there is something wrong with our point of view? Is it conceivable that the consummate art which makes of Dido so appealing a tragic figure can have failed her creator in portraying the character of his chosen hero? The emotion that Dido's tragedy arouses in us should purge our vision, not blind us to the path by which Dante's beloved guide would lead us, "dietro alle poste delle care piante."³ We must realize that our first judgment, instinctive as it is and honorable as it is to our instincts, is really a "specious" one. This will become clear, I believe, to a discriminating reader who brings to his task—a task it is, requiring real effort—some knowledge of ancient modes of thought and ancient literary conventions, and, above all things, some true insight into Virgil's purpose and ideal.

In approaching any ancient work of art, the very first canon

¹ Servius on *Aeneid* iii. 80.

² Dionysius of Halicarnassus i. 49.

³ *Inferno*, XXIII, 148.

of criticism requires that we divest ourselves of our modern prejudices, associations, and even sympathies, and put ourselves so far as possible—it is never perfectly possible—in the place and time of the artist. This canon applies as much to the proper judging of a novel of Fielding, a play of Shakespeare, or a picture of Botticelli, as to the appreciation of the Greek drama or of the classical epic. We have to accept the conventions of the Attic theater and the ready-made mythology of the Greeks before we can begin to understand such a masterpiece as the *Oedipus Rex*; it needs a certain effort to forget for the time our modern instincts and pre-conceptions; but when the effort is honestly made, we become as enthusiastic as Aristotle was over the perfect art of this supreme tragedy; its appeal is irresistible and "universal."

Everyone who reads the fourth book of the *Aeneid* realizes that here too is a great tragedy, a tragedy not unworthy to be compared with *Agamemnon* or *King Lear*. The feelings of pity and terror are aroused to the highest degree, and our sympathy with the heroine of the tragedy is so complete that we almost forget for the time the hero of the epic—or remember him only with dislike for the part he plays in the drama. And this is as it should be, for Dido is the protagonist, and the other characters of the drama are properly subservient to the leading part.

The ancients also realized that the story of Dido was drama. Servius, curiously enough, seems to have regarded it as rather comedy than tragedy: "Paene comicus stilus est; nec mirum, ubi de amore tractatur."¹ This is interesting, at least, as showing how different an ancient point of view may be from ours. Serious modern critics have claimed that Shylock was made to be laughed at! The ancients, however, hardly conceived of love as a proper theme for tragedy: witness the abuse that Euripides incurred for his innovations with such dramatic subjects; and Servius is probably voicing the traditional critical feeling in this matter, rather than intending to suggest that he found anything amusing in the Dido episode.² Popular taste, less critical but more correct, found

¹ On *Aen.* iv. 1.

² See Saintsbury, *History of Criticism*, I, 338 f.; L. H. Butcher, *Aristotle's Theory of Poetry and Fine Art*, pp. 271 f.

this episode the most interesting part of the *Aeneid*. Macrobius¹ speaks of the great popularity of Book IV, as also does Ovid, who, writing to Augustus, cites it by way of apology for his own treatment of love-themes:

Ille tuae felix Aeneidos auctor
Contulit in Tyrios arma virumque toros,
Nec legitur pars ulla magis de corpore toto,
Quam non legitimo foedere junctus amor.

—*Tristia* ii. 533.

The story (*fabula*) was actually performed upon the Roman stage—probably what we should call “the vaudeville stage”—according to the testimony of Macrobius, who, commenting on the success with which Virgil adapted from Apollonius the love-story of Jason and Medea, says: “Quod ita elegantius auctore digessit, ut fabula lascivientis Didonis . . . histrionum perpetuis et gestibus et cantibus celebretur.”²

As a tragedy, the story of Dido meets all the requirements laid down by Aristotle in his *Poetics*. It rouses, and purges, the emotions of pity and fear by the spectacle of a character essentially noble (even a woman may be noble, Aristotle admits, though an inferior being) brought from prosperity to adversity, not by vice or depravity but by error or frailty. It belongs to that class of tragedy to which he gives the name of “pathetic,” where the motive is passion, and of which he cites the *Ajax* of Sophocles as an eminent example.³ Dido’s passion is increased by degrees corresponding to the action of drama; her feelings are not, to any extent, described, but are given in speeches. Very nearly half the fourth book consists of speeches, and far more than half of these lines are spoken by Dido. Her first speech to Aeneas (305–30) is expressive of pained surprise and piteous appeal; her second (365–87) of scorn and hatred, on finding him immovable in his purpose; then, in his absence, her pride breaks down, and she makes a last humble appeal through Anna (416–36); despair at the failure of this points the way to the inevitable tragic end, and after a final outburst of fury and revengeful hate, on seeing his ships depart (590–629), she

¹ *Saturnalia* V, xvii, 5.

² Macrobius, *loc. cit.*

³ *Poetics* xiii. 2; xv. 1; xviii. 2.

goes to her death with a queenly dignity and a certain resignation (651-62).

It is interesting, and not uninstructive, to see with how little change the tragedy of Dido can be recast into the form of the Greek drama; all we require is the creation of a chorus to complete and unify the action. If we are granted a chorus, we should have a Greek tragedy somewhat like that suggested in the following outline.

SCENE: *Carthage, before the Queen's palace.*

PERSONS: *Venus* (Deuterononist)

Dido (Protagonist)

Anna (Tritagonist)

Aeneas (Deuterononist)

Achates (Tritagonist)

Messenger from the port (Deuterononist)

Messenger from the palace (Protagonist)

Chorus of Phoenician women.

PROLOGUE. Scene 1. Venus prologizes, telling briefly the story of Aeneas, her plot against Dido (i. 657-94) and its success, and also of her pact with Juno (iv. 90-128).

Scene 2. Dido and Anna (iv. 1-67). Dido comes out in the early morning, like Iphigenia, to tell her bad dreams to the open air;¹ like Phaedra, to refresh her fevered brain,² while her sympathizing sister plays exactly the part of Phaedra's nurse. Dido's confession and oath, Anna's advice; they go in to offer sacrifice.

PARODUS. The Chorus assemble to discuss the rumors as to Dido; they relate in song her history (i. 340-68), tell of the hunt and its consequences, and comment on Dido's behavior (iv. 68-89; 129-218), with reflections on *Fama* and her power.

EPISODE I. Scene 1. Aeneas and Achates (iv. 219-95). Aeneas tells of the message from heaven, and sends Achates with orders to his men to be in readiness. He remains to interview Dido.

Scene 2. Aeneas and Dido (296-396). After the fainting queen is carried into the palace by her attendants, Aeneas might give in soliloquy the substance of the last few lines.

STASIMON I. The Chorus sing of the power of love, which has so affected Dido, and of the power of fate, which is taking Aeneas away; they tell allusively the tale of Troy, and wonder at the destiny which awaits the Trojans.

EPISODE II. Scene 1. Dido and Chorus (409-49). Dido tells the Chorus how she has sent Anna to plead with Aeneas, in vain, and how she is awaiting her sister's return from a last appeal.

¹ Eur. *Iph. Taur.* 42 ff.

² Eur. *Hipp.* 176 ff.

Scene 2. Dido and Anna (450-503). Anna returns to report her errand vain. Dido tells of her terror and suggests the cure by enchantment. They go in to make preparations.

STASIMON II. The Chorus sing of Aeneas' preparations to depart, and of Dido's preparations to resort to magic, of the storms that await Aeneas at sea, and of the fiercer storms of passion in Dido's heart.

EPISODE III. A messenger from the port announces to the Chorus the departure of Aeneas (554-82).

STASIMON III. The Chorus express apprehension for the effect of this news on Dido, hope that her incantations may have resulted in peace of mind for her, wonder at the ways of heaven, and contentment with a humble station in view of the woes that wait on greatness.

EXODUS. A messenger from the palace narrates to the Chorus the tale of Dido's suicide (504-53; 584-705). The Chorus respond with the sympathy and resignation that usually close a play.

In true Euripidean style, we might perhaps introduce the *deus ex machina* at the end, in the person of Iris or possibly Juno herself, to reconcile the conflicting elements; telling how Dido's spirit is restored to her husband in the lower world and how divine honors will hereafter be paid to her, while Aeneas and his descendants will suffer for her death for long ages until the final reconciliation between Juno and Venus shall seal the triumph of Rome and assure her great and righteous destiny.

The second stasimon might be modeled on the second stasimon of the *Ajax*¹—a song of joy and relief at the queen's changed mood, her resolve to purge herself of her passion and resign herself to fate. The third episode might have a second scene, in which Dido comes out to hear the messenger's news, and rushes back with a cry of despair. Then the last stasimon would be a song of foreboding, to prepare the spectator's mind for the catastrophe.²

The tragedy of Dido has often been compared with the *Ajax*: both deal with the same theme, madness, inflicted by a god—the

¹ Compare also the third stasimon of *Oedipus Rex*. Such joyous outbursts of song (hyporchemata) enhance the tragic irony, like Shakespeare's comic interlude during "the knocking at the gate in *Macbeth*," which so impressed DeQuincey.

² Reference should be made to the dramatization of the Dido episode by Professor F. J. Miller, *Two Dramatizations from Vergil* (University of Chicago Press); also to the studies of Professor N. W. DeWitt, "The Dido Episode as a Tragedy" (*Classical Journal*, May, 1907), and *The Dido Episode in the "Aeneid" of Virgil* (University of Chicago Dissertation, Toronto, 1907).

outcome of pride in Ajax and of weakness in Dido—resulting in disgrace and suicide. Outside of the action of the drama, moreover, the case of Dido bears a striking resemblance to that of Ajax. In the *Odyssey*, Ajax in Hades still cherishes his enmity for Odysseus, who was the unintentional cause of his disgrace and death, while Odysseus grieves for him and would fain be reconciled—a passage that Virgil had in mind when he represented the meeting of Aeneas and Dido in the lower world, Aeneas full of pity and Dido now, in her turn, like rock.¹

That the passion of inordinate love was madness from the ancient point of view is abundantly evident; it is a god-sent disease, as in the case of Phaedra in Euripides' *Hippolytus*. Virgil constantly reminds us that Dido is diseased, "tali peste teneri" (90), "male sana" (8), "furens" (68), "inops animi" (300), "concepit furias" (474), etc. She has often been compared with the *Phaedra* and the *Medea* of Euripides: all three women are studies in the saddest, if not in the greatest, of tragic themes, love turned to hate; all three are foreigners, capable of barbaric passions that to Roman dignity and Greek restraint seem excessive and insane; but Dido is both more womanly and more queenly than her rival heroines; though she carries into the grave her hatred and thirst for revenge, she is quite incapable of the vile slander with which even in death Phaedra ruined the man who had scorned her, and quite incapable of the unnatural cruelty with which Medea avenged herself on the husband who had deserted her.²

Queenliness, with a certain savagery in its pride, is in fact the keynote to Dido's character—"dux femina facti":³ she falls, but when her sin is brought home to her, she reasserts her dignity and punishes herself, not her partner in sin, for her violated honor,

¹ Servius on *Aen.* vi. 468: "Tractum autem est hoc de Homero, qui inducit Ajacis umbram Ulixis colloquia fugientem, quod ei fuerat causa mortis."

² The Jason of Euripides deserves the worst terms that Professor Lodge can apply to Aeneas—"weakling, almost (or rather, *quite*) a scoundrel," "morally craven"—and a comparison would help to show how far above all earlier conceptions of manhood Virgil's much-abused hero really stands. So would a comparison with the heroes of Hebrew story, without exception, I believe, in spite of Professor Lodge. To see what an English dramatist could make of Aeneas in this situation, we have only to turn to Marlowe and Nash's *Tragedy of Dido, Queen of Carthage*.

³ *Aen.* i. 364.

her broken oath, and her neglected duty. Though she is a barbarian, her conception of duty to her husband's memory is thoroughly Roman; her *pudor* is the *pudicitia* of the Roman *univira*, the essentially womanly virtue that corresponds to *virtus* in the man. Her solemn oath to preserve this¹ marks the first step in the tragedy; in yielding to her inclination, she is from the first acting against her conscience, and suffering those pangs of remorse which finally drive her to madness. Her sin and that of Aeneas are therefore worlds apart, and cannot in justice involve the same penalty. The storm that precipitated her "marriage"² is symbolic of the storm within; she finds no happiness in the gratification of her love; her conscience torments her, and from the beginning she is suspicious and apprehensive, afraid though no danger is in sight, "omnia tuta timens."³ She has not the peace that comes from the "mens sibi conscientia recti,"⁴ which Aeneas had so solemnly invoked for her and which he, for all his shame and remorse, has not entirely lost.

That Aeneas feels shame and remorse can hardly be denied: he too has bad dreams,⁵ and he realizes, for himself as well as for Dido the "duri magno amore dolores polluto";⁶ though we need not insist that these feelings have the same quality that a modern writer would give them. Ancient sentiment did not look for faithfulness in a husband nor chastity in a man; but Virgil is far ahead of his time in moral sentiment, even if (which might be denied) he is at all behind our time. His is perhaps the first recognition in literature of the idea of sin in this connection, and his tale has contributed greatly to the moral sense of mankind.⁷ Of course he is, as a Roman, more conscious of the wrong done by Aeneas to Rome than of that done to Dido.⁸

Aeneas, at least, is breaking no vows, and it is simple truth when he says to Dido,

Nec conjugis umquam
Prætendi taedas aut haec in foedera veni,
—iv. 338 f.

¹ *Aen.* iv. 24-29.

² iv. 171: "Conjugium vocat, hoc prætexit nomine culpam."

³ iv. 298.

⁴ i. 604.

⁵ iv. 351-53.

⁶ v. 5.

⁷ Its influence on the chivalric ideals of the Middle Ages has yet to be studied, I believe.

⁸ See Glover's *Studies in Virgil*, p. 189.

and Dido knows it is the truth. She knows that it is only madness which prompts her to punish him,¹ and that it is her own evil deeds which pursue her;² it is her better self that abandons all thought of vengeance in face of death,³ and she regains her honor by paying the penalty to her violated honor. Ovid, making explicit what is implicit in Virgil, represents her as saying,

Exige, laese pudor, poenas, umbraeque Sychaei,
Ad quas—me miseram!—plena pudoris eo.

—*Heroides* vii. 9.

According to the ancient code of honor, suicide was the only way out of disgrace;⁴ lamentation is as futile as a physician's charms to meet so desperate a disease; the only cure is the surgeon's knife, as Ajax, coming to his senses, sees:

οὐ πρὸς ἱατροῦ σοφοῦ
θρηνεῖν ἐπῳδὰς πρὸς τομῶντι πήματι.

—*Ibid.* 581 f.

The man distempered with madness is better off lying hid in Hades,

κρείσσων παρ' Αἰδη κεύθων ὁ νοσῶν μάταν.

—*Ibid.* 634.

So for the madness of hopeless passion suicide is the one "remedium amoris." Compare the advice given by Venus to a scorned lover (Dyseros) in Ausonius:⁵ "Stulte, ab amore mori poteris; non vis ob amorem? . . . Quod sibi suaserunt Phaedra et Elissa dabunt." To Dido, therefore, death is both a remedy and a penalty:

Quin morere, ut merita es, ferroque averte dolorem.

—iv. 547.

Another defect of the modern point of view is our inability to appreciate the solemnity of such an imprecation as Dido calls down upon herself if she should break her vow to Sychaeus.⁶ The violation of such an oath involves inevitably a tragic fate. The ancients were most scrupulous about oaths, confirming them with imprecations which they expected to be fulfilled to the letter, in case the oaths were broken. Appeals to Jupiter and to the lower

¹ "Quae mentem insania mutat?" iv. 595.

² "Nunc te facta impia tangunt?" iv. 596.

³ "Moriemur inultae, sed moriamur," iv. 659.

⁴ Compare Sophocles, *Ajax* 470 ff. and Jebb's note.

⁵ Epigram 92.

⁶ iv. 24-27.

world had peculiar solemnity; it was by the Styx and the powers below that the gods themselves made binding oaths.¹ To Hesiod 'Ορκος is personified as the penalty that follows the perjurer:

"Ορκον θ' ὃς δὴ πλεῖστον ἐπιχθονίοις ἀνθρώποις
πημαίνει, ὅτε κέν τις ἐκὼν ἐπίορκον ὀμάσσῃ,

—*Theogony* 231.

and the Erinyes are its handmaids, φασὶν Ἐρινύας ἀμφιπολεύειν "Ορκον,² and to the Romans Orcus becomes synonymous with the lower world.³

Donatus clearly recognized the tragic connection between Dido's perjury and her death: "Exsectionem crinis finis vitae consecutus est, inpleta est poena perjurii; supra enim dixit 'Sed mihi vel tellus optem prius ima dehiscet Vel pater omnipotens adigat me fulmine ad umbras, Pallentis umbras Erebi noctemque profundam, Ante, Pudor, quam te violo aut tua jura resolvo.'"—*Aen.* iv. 24 ff.

In depicting the doom that follows upon the neglect of such duty, upon the violation of such solemn oaths, Virgil is surely making a powerful plea for the old Roman morality, to which Rome must return if she is to achieve the great destiny he sees in store for her, a destiny to be achieved only by character. It is character that has brought Rome to her supreme place in the world, but she has yet far to go in the development of character and in ordering the world into harmony with the highest ideals. Duty is the destiny of Rome, duty with an added meaning for Virgil, as we shall see. To his vision, more than any other poet's, was revealed the moral law working in history; to him, more than to any other poet, was given an insight into "the prophetic soul of the wide world dreaming on things to come."

¹ *Iliad* xiv. 271-76; xv. 36-38; *Odyssey* v. 184-87; *Hymn to Apollo* 84-86.

² *Opera* 803; compare Virg. *Georg.* i. 277, "Pallidus Orcus Eumenidesque."

³ Compare the oaths and imprecations in *Iliad* iii. 276-301 (truce between Trojans and Achaeans); Euripides *Iphigenia in Tauris* 735-58 (Pylades promises Iphigenia to deliver her letter; note the carefulness with which he makes exception of accidental inability to keep his promise); *Medea* 746-55 (Aeson's pledge to Medea); *Hippolytus* 1028-31 (Hippolytus' protestation of innocence to Theseus). See also *Iliad* iv. 158-62, where Agamemnon assures the wounded Menelaus that Zeus will punish the Trojans for breaking the truce to which they had sworn.

Though Venus in this tragedy plays a similar part to that of Aphrodite in the *Hippolytus*, she is not the malignant deity of Euripides but a gracious spirit actuated by mother-love for Aeneas and his descendants to be. In one aspect she is a playful sprite, in another the august patroness of Rome's destiny, "Aeneadum genetrix." She is not responsible for the tragic ending of Dido's passion; that is the nemesis of conscience for violated vows and deserted duties, the penalty inflicted by a proud nature on its own weakness and sin. It is Juno, if anybody, who is a malignant power: in order to thwart the fates, to obstruct the manifest destiny of Aeneas and the Trojans, she is ready to sacrifice her own *protégée*; for the moment she is to Virgil the symbol, not only of Carthage, but of all that opposes the will of heaven, the working of those higher laws by which mankind progresses toward perfection. But such opposition is temporary, the poetic dualism is only apparent dualism, and in the end even Juno is reconciled to the destiny of Rome and becomes one of its guardian gods. The conflicting elements of love and duty, which are the essence of this tragedy, are therefore enhanced by the conflict of nationalities represented by Aeneas and Dido, as by Venus and Juno; the tragedy is real and human, but at the same time symbolic of the vaster tragedy of history, the clash of racial interests and ideals and character, that duel of East and West the result of which is to be, in the fulness of time, a nobler and happier humanity than any which history has yet beheld.

[*To be continued*]

LIVE LATIN¹

[It is to be regretted that the publication of this paper comes so long after Dr. Rouse's visit to America. For this delay the author is not responsible.—ED.]

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What I have to say about teaching Latin will be based on the assumption that our prime object is to impart to our pupils the ability to read the great Latin classics. Other things may, and indeed must inevitably, come along with this ability to read, but these are by-products. A smattering of Latin is a handy thing for a druggist or a lawyer to have about him; the drill in Latin grammar will help a boy in his other studies; even translation, from Latin into English, may be regarded as of "practical" value, in that it sharpens the learner's appreciation of the structure and vocabulary of the mother-tongue. But I confess frankly that I do not pretend to care for Latin or to teach it, as the basis of French, or English, or syntax, or botanical nomenclature, or mental gymnastics, but solely as the vehicle of one of the world's greatest literatures, the language of Cicero, and Vergil, and Livy, and Tacitus. I hold, therefore, that our supreme duty as Latin teachers is to train our pupils to read (and that means to enjoy and be educated by) the literature of ancient Rome. To this creed I may add, as a sort of corollary, that for those high-school boys and girls who are not going on to the university it is, if possible, even more vitally important than for those who do go on that the Latin course should waste no time on nonessentials, but should be so contrived as to sacrifice everything else, if necessary, to promote the learner's first-hand knowledge of the best in Latin prose and verse. I wish to make my position in this matter clear at the outset, for I should be sorry to have anyone think, when I go on to speak about talking Latin and writing and memorizing and listening to it, that

¹ A paper read before the Classical Association of Northern California, July 1, 1911.

I have any other regard for these processes than as helping directly to acquire the power to read.

Now before attempting to sketch a method of teaching which shall attain the goal I have just defined, let us reconnoiter a bit, and endeavor to make out the chief obstacles we shall have to overcome. One great difficulty to the modern child is the elaborate *inflectional system* of Latin; another is *vocabulary*; and a third—and this I am convinced is far and away the worst of them all—is *word-order*. Inflections can be mastered by dogged grinding; vocabulary will come, in time, even to those indolent ones who will rather look up a word ten times in the lexicon than learn it at once by dint of a little honest exertion; but *word-order*—the Latin order of presenting ideas to the mind, the Latin way of emphasizing, co-ordinating, subordinating speech-symbols—is a mystery to which, I sorrowfully believe, very few college students succeed in penetrating. Happily the reason for our weakness in the face of this difficulty is as plain as day. High school and college alike train students to *translate* Latin into English. They do not—to our shame be it confessed—train to *read* Latin. Now there may be a vast deal of mental discipline in keeping your eye busily skimming from line to line, picking up here a nominative, there a verb, and yonder an adverb or an adjective, the while your memory is feverishly overhauling its stock in search of apt equivalents, and your tongue is nimbly pronouncing an English sentence that will almost, if not quite, parse; but all this isn't reading Latin, nor alas! does it even lead to reading Latin. It doesn't lead to anything much—except a pretty general, and perhaps not inexcusable, conviction that the process of acquiring a dead language is likely to bring a boy where he will have no use for any other kind. It is to this fault then in our teaching that we must at once address ourselves. If we are not prepared to eliminate the translation recitation altogether we must at least take steps to give our pupils something which will train them, as translation never will, to think the thoughts of Cicero, after him, in Latin, not in English—

una salus haec est, hoc est tibi pervincendum,
hoc facias, sive id non pote sive pote.

Fortunately there is no reason to despair. Word-order is hard, mainly because we ignore it; if we approach the problem

intelligently we shall find it may be solved. The method I wish to recommend is not a new one. Erasmus was a great exponent of it in his day, and it has in our own times been borrowed by Dr. Walther and the other reformers of modern-language teaching. In fact it is this method as much as anything else which has given the study of modern languages its tremendous vogue among us. It is high time we ancients were borrowing it back again, and restoring Latin teaching to the efficiency which characterized it of old. In England Dr. Rouse, headmaster of the Perse School, Cambridge, has been for years employing the *viva voce* method in teaching Greek and Latin. The results he has obtained have made him an ardent apostle of the faith, and his papers in the *Classical Review* and elsewhere will give you a far clearer and more convincing demonstration of the possibilities of this kind of work than I can hope to make. I should be sorry to play the hateful part of an epitomizer and lead anyone to dispense with reading for himself the wise and stimulating words of Dr. Rouse.¹ Yet I cannot discuss the subject at all without referring to the Perse School, and it will perhaps be simplest to describe the method in vogue there, as well as I can, before proceeding to make a few suggestions for the betterment of our own.

The keynote of this new-old method is the stress laid from the very first upon the *spoken* as contrasted with the *written* word. The master uses Latin as far as possible instead of English, and requires the answers to his questions to be made in the same language. As a sample of the way in which the first lesson may be given I quote from an article in the *Rivista di Scienza*:

The master begins by rising in his place and saying *surgo*. He then calls on a boy to write the word on the blackboard—for each new word has to be so written, and it must not be spelled; if written wrong, it must be repeated more distinctly till it can be written right. The master then tells a boy, in English, to rise, and as he rises the master says to the boy *surgis*, which is also written down. Being again seated the master tells the class to say to him, as he rises, what he had said to the boy, and the acts are repeated. Next he tells one or

¹ "Latin Composition," *Class. Rev.*, XXI (1907), 129 ff.; "Translation," *ibid.*, XXII (1908), 105 ff.; "Shall We Drop Latin Prose?" *ibid.*, XXIV (1910), 73 ff.; "Classical Work and Method in the Twentieth Century," *Rivista di Scienza*, IV (1908); *The Teaching of Latin and Greek* (pamphlet—no date, no place).

more boys to rise with him; and as he does so he says *surgimus*; the class is told to rise, and the master says *surgitis*. The same variation is made as before. Finally one by his direction rises, and the master says to the rest *surgit*; two or more rise, and he says to the others *surgunt*. The six forms that stand on the blackboard, completing the present indicative active, are now arranged in the traditional order and the nature of the table is explained. Similar tables are asked for with other verbs, say *lego* and *cado*; and specimens are given with action. A good deal of drill is necessary at this stage. The next exercise may be the imperative combined with this, as follows:

Master: Surge.

Boy (rising): Surgo.

Master: Surgite.

Boys: Surgimus.

And so on. The method is worked out in some detail in *A First Latin Course* by W. H. S. Jones (Macmillan, 1908), a master in the Perse School. It must not be supposed that the conversations can be taken verbatim from any book; they must be spontaneous; but *A First Latin Course* will serve a teacher as a model, and furnish hints for developing lessons of his own, if he wishes to use this direct method.

For early reading, before a classical author is taken up, Dr. Rouse uses material written for the purpose, or adapted from Livy, Petronius, Apuleius—anywhere, I take it, where he can find interesting stories capable of being retold in simpler form for the beginner. And he says:

I have found that the pleasure of the pupils can be enormously increased if these stories are told first, before they are read in print. There is something personal in telling a story; you may use the arts of the speaker, the dramatic pauses, the suggestion of tone, to heighten the effect; and any difficulty can be at once explained, of course in the same language, the points may be brought out, and the new words driven home by question and answer. After the story has been told, each boy will write out his version of it for home work, and—hullo, this is Latin composition! We have been doing Latin prose all this time without knowing it!¹

For this method of teaching prose composition Dr. Rouse claims that the boy does his work with interest, with intelligence, and with few or no mistakes. The mistakes have been eliminated in advance by the careful explanation of the whole story brought out in the class discussion. And if it is true that to write a thing down fixes it in the memory, it is certainly better to fix it right than to fix it

¹ *The Teaching of Latin and Greek*, pp. 10 f.

wrong. Finally, this kind of composition involves much more practice in a given time than the usual mode. First comes the story told by the teacher—drill in following the spoken Latin; then the question and answer by boys and master—drill in oral composition; then the writing-out of the story in the boy's own Latin—drill in written composition.

As an example of the way in which question and answer may be used in furnishing supplementary drill in connection with the reading lesson, I quote again the *Rivista* paper (pp. 17 f.):

Take a simple sentence which may occur in one of the earliest reading exercises: *incolae adventum Romanorum exspectabant*; question and answer will follow after this fashion, the book being open:

Magister: Quid exspectabant incolae?

Puer s. pueri: Adventum Romanorum exspectabant incolae.

M. Quorum adventum exspectabant incolae?

P. Romanorum adventum exspectabant incolae.

M. Quid faciebant incolae?

P. Exspectabant incolae adventum Romanorum.

Observe how each answer requires attention and instant response; and how the response involves alteration of the order of words to suit the emphasis. This principle of order more than anything else distinguishes inflected from uninflected languages; it is therefore unfamiliar, and needs constant practice, and it is essential; yet this essential principle is not, as a rule, learned at all by the average boy, because it is not impressed upon him by constant practice. He has too little practice in it altogether, and none at all when order is the only difficulty to be solved. The same principle is essential to clearness and lies at the root of all style; by such practice then, clearness is attained and the elements of style are taught from the first. Later its application to the phrase or sentence is easily made clear. Observe lastly that all the while the words and forms of the language are being fixed in the memory by constant repetition, but the repetition is also intelligent, not mechanical. Far more will have been learned by the above dialogue than by repeating the original sentence thrice over.

It must not be supposed that this method of teaching is deficient on the side of grammar. It is probably true that there is less learning of rules and definitions in the Perse School than in most places, but there is constant drill in the application of grammatical principles. I quote again:²

We read in *pro Caecina*: "Deicior, inquis, si quis meorum deicitur omnino." You ask: Quid dicit? "Deici se dicit si quis suorum deiciatur." You ask:

² *Teaching of Latin and Greek*, p. 12.

Quid dixit? "Deici se, quis suorum deiceretur." Or you cannot hear an answer. Quid dicas? you say; and the mumbler is punished by having to put his mumble into the oblique. You say to one: Quid facis? He replies. You ask: Quid ago? He says: Quid faciam rogas; or to another, Quid rogavi? Quid faceret ille rogasti. Oblique speech and dependent question can be brought in as soon as the subjunctive mood is learned; they may be used by the master even before, and they can be practiced every day till they become second nature.

Proceeding to the more advanced classes, it appears that large masses of the best authors are read in the original, and discussed in the original. Even then, I believe, a good deal of the reading is done first in class and afterward studied at home. Translation into English is by no means excluded from the program, but it is used only occasionally and then is very carefully prepared and criticized.

Who can doubt that boys trained in this sensible fashion acquire in the four to six years of their school days a thorough and competent reading knowledge of Latin, and a very fair acquaintance with much of the best in Latin literature?

Yet when Dr. Rouse's method is mentioned by American teachers it is commonly criticized as being impracticable for American schools. It is thought that to teach as Dr. Rouse does, requires extraordinary talent, and that what is found to be a well-tempered rapier in his skilful hands would prove an unwieldy bludgeon to one who lacked his ready command of the spoken tongue.

Est istuc quidem aliquid, Laeli, sed nequaquam in isto sunt omnia. I should not undertake to meet Dr. Rouse's sixth form this afternoon and lead them in a discussion, say of a passage in the *Annals*. But give me a chance to begin by teaching beginners the difference between *surgo* and *surgis*, and I cannot think I should be unable to go on until, by the time these youngsters had risen to the university, I should myself have attained a very respectable fluency in speaking Latin. You and I have this enormous advantage over the boys and girls in school, that our vocabulary is a large one, and our knowledge of the grammar rather more than a nodding acquaintance. All that we need is to cultivate the *habit* of expressing ourselves in Latin. Every hour of classroom practice will add perceptibly to the power of our pupils, but where they advance by

inches (slowly adding word to word and idiom to idiom) we shall go ahead by leaps and bounds. There must have been a time, one would suppose, when even Dr. Rouse was put to his trumps now and then to express his thought instantly in Latin. Let no one despair of learning to talk Latin—especially no one who has learned the far harder art of reading Latin. If any Latin teacher is in need of a first-rate tonic, let him treat himself to a few minutes' simple oral work with his next class of beginners. It will astonish and delight him, if the idea is new to him, to observe how instant a response he meets with. I can affirm from my own experience that for arousing and maintaining the interest and attention of the pupils there is nothing like a little spice of real, live Latin injected into your class work. It may be only a simple question as to the meaning of a word, or the identity of a character. It may be a greeting, a quotation from another classic, illustrating the text—anything, in short, which imports the elements of reality and spontaneity into the dull round of reciting lessons already conned.

It would be too much to expect that any one of us should attempt all at once to substitute this Perse School method for our present one throughout the curriculum of the high school. For that neither teachers nor pupils are prepared. But I do wish to urge, with all possible emphasis, that the use of spoken Latin be, in some small degree at least, revived among us. For the teacher who is willing to try it there is no lack either of demonstrations of method, or of such helps as conversation books and dialogues, to furnish hints for the necessary vocabulary and idioms. For the former one may consult Dr. Rouse's papers above referred to. For the latter there is nothing so good as the *Colloquia* of Erasmus. A handy little book is *Sprechen Sie Lateinisch?* a little conversation manual containing Latin and German phrases in parallel columns, and arranged in convenient categories. This book is largely a compilation from Erasmus. Useful, too, would be the *Guide to Latin Conversation* by a father of the Society of Jesus, translated from the French by Stephen W. Wilby, and published by the John Murphy Company, New York. An admirable exposition of his way of teaching to read a classic language with a minimum of English may be seen in Dr. Rouse's Greek reader, called *A Greek Boy at Home*, the text of which is accompanied by a vocabulary where

Greek is explained by Greek, with very little translation. In Germany Direktor Walther's classes learn English with an English-English dictionary—why shouldn't our pupils have some day lexicons in Greek-Greek and Latin-Latin, like this truly model vocabulary of a *A Greek Boy at Home?*

But I must not soar into the empyrean! What all of our teachers can and I firmly believe ought to do is this:

1. To devote at least half the hour in the first-year class to oral drill with books closed.
2. To have all Latin—both prose and verse—read aloud in class, whether or no it is all to be translated.
3. To ask occasional questions in Latin and require answers in the same language.
4. To tell the children little stories from time to time, and require repetitions of them, both oral, and (later) written.
5. To make the pupils read aloud to their fellows, each in his turn, from some simple book well within their grasp—say for second- and third-year classes such an easy reader as Sonnen-schein's *Ora maritima*, or Kirtland's *Fabulae faciles*.
6. To require from time to time memorizing of choice excerpts.

I should confidently predict for classes where these things had been done (1) that *word-order*, that *terra incognita* to the average college student, would be very fairly understood and appreciated; (2) that forms and constructions would be much more quickly recognized than is usually the case now; and (3) that the vocabulary—from the large amount of practice in *using* the words, without dictionaries or other helps—would be well mastered; and (4) that, as a result of these other improvements, but most of all of the ability to follow Latin word-order, *the reading of Latin would be robbed of all its terrors*.

How very rare a thing it is, under present conditions, to find a student who can read you out an average sentence in Cicero, not seen before, so intelligently that you, expert though you be, can follow the sense of it! Most boys and girls when asked to do such a thing read like a child beginning the primer, with indiscriminate emphasis upon the important and the unimportant, with false groupings of words, or even with no groupings at all, feeling apparently that each polysyllable successfully weathered is entitled to

the monument of a full stop, and the tribute of a reverent pause. Ask such a one to translate, and observe his eye as it gallops back and forth along the battle-line seeking a weak spot for the first charge, see him pick and choose and haul and push till the whole unwieldy regiment of words is at last, somehow, in motion. "Will it make a sort of sense?" This is the question he is anxiously asking himself as he gives the field a final hurried scrutiny to make sure no straggling *ut*-clause has been left behind.

Contrast this harrowing scene with the process of one who has been taught *Latin*, not *translation*. He will read you his unseen sentence with all the assurance of one who knows that he is dealing with the product of an intelligent mind. He will take it for granted that each group of words in his sentence has a meaning, and he will try to make himself (and you) see this meaning, as he pronounces it. When he has done, you will not need to ask for a translation, for he will have shown by his reading whether or no he caught the full meaning, and if not, a skilful question or two will elicit it.

One who has tried using a little spoken Latin in connection with the usual textbook method will be inclined, I feel quite sure, to keep on with it and increase its use. The great difficulty is lack of confidence on the teacher's part. But a little experimenting will soon show how easily an entirely adequate stock of colloquial Latin may be picked up, and we shall be amazed, ten years hence, to think of our timidity.

The time is ripe for this new movement. The colleges of the country have shown by their general indorsement of the recommendation of the Committee on Entrance Requirements in Latin, that they are no longer disposed to dictate to the schools, but are prepared to meet the latter more than halfway in the attempt to promote intelligent mastery of the subject. The choice of books being left more to the individual schools, it is now possible for the teachers to make a large use of *made* or *adapted* Latin in the early stages of instruction, and to seek a stimulating variety in the later ones. Efficiency, as tested by ability to use the language, is the one thing which will be demanded from now on. The colleges have done what they could; it is now for the secondary schools to reform their teaching, forget the absurdities of the translation method, and teach their boys and girls to read.

THE SISTER-IN-LAW OF CICERO

By W. H. JOHNSON
Denison University

It is a healthy instinct that revolts against the unnecessary dragging into view of the comparatively unimportant littlenesses of prominent people. It is too much as if one should say, "I cannot be prominent. Go to, now! I will drag those who are so, down to my own level." And yet long lapse of time puts even the foibles of the great into the same category with the grocers' bills of the Egyptian papyri and the scurilous wall inscriptions of the alleys of Pompeii as so much material for the solution of the problems of ancient civilization. As the ethnologist advances the study of medicine by digging up the bones of our prehistoric ancestors and subjecting them to various scientific tests to discover the nature of physical diseases to which they were subject, so the student of man in his social relations may apply the microscope to the bones of the Cicero skeleton preserved in the wonderful cabinet of the great orator's private correspondence, if perchance he may find there some suggestion on the modern problem of social prophylactics, *How to be happy though married*. Cicero himself did not handle the problem with complete success. We get no suggestion of any serious shadow over the earlier years of his union with Terentia, it is true, and he himself has given overwhelming evidence of her loyal and self-sacrificing efforts in his behalf during his year of banishment. But notwithstanding the ardent affection of his letters to her during this period, which was twenty years after their marriage, the fire in some way or other was cooled and twelve years later he divorced her, leaving on record in some of his correspondence a question of her honesty with him in money matters. Publilia, a woman of youth, beauty, and wealth, was taken almost immediately to the vacant place. If Plutarch was not misinformed it was Terentia's opinion that her divorce was due to Cicero's previous susceptibility to these qualities in Publilia, and he himself

did not hesitate to write to a friend that he thought it right to repair by the faithfulness of the new connection the material damage suffered through the treachery of the old. If the divorce and remarriage were really the result of a culpable failure to control a vagrant tendency of his own affections in the presence of youth and beauty, the punishment came quick and heavy. Pubilia could not so adjust herself to his moods as to bring him any real comfort, and was so jealous of his daughter Tullia, who could, as to fail to conceal her joy at Tullia's death. In grief and anger Cicero sent her away and repelled every attempt at reconciliation, taking upon his aging shoulders the burden of another dowry to return, in addition to the still unliquidated claim of Terentia.

It was of course before he had had all this bitter experience that he took the rôle of match-maker and arranged for the marriage of Pomponia, sister of his lifelong friend Titus Pomponius Atticus, to his own brother, Quintus. Cicero's deep affection for Atticus doubtless made this marriage seem to him the fittest thing imaginable. Atticus himself was born to go through the world smoothly. In spite of his wealth and influence he never allowed the violent political struggles of his time to drag him into their bloody vortices, and he had inherited a large fortune by his ability to be always on pleasant terms with his mother's brother, Quintus Caecilius, a man whose one outstanding quality, aside from an apparently active bump of acquisitiveness, was his almost hopeless inability to be got along with. His sister Pomponia was about of his own age, not the ideal condition to obviate serious clashes of opinion; and yet Nepos, who vouches elsewhere for the brother's rigid adherence to the truth, tells us that he testified on the occasion of their mother's funeral that never in life had there been any personal trouble between him and his sister. But Atticus was *sui generis* in suavity of disposition, and it is wholly possible that his sister Pomponia may have inherited from the Caecilii, through her mother, a bit of that *intransigence* which marked the old uncle. If so, Cicero gave to her in his brother Quintus the reagent necessary to set it in motion, on due occasion. Quintus Cicero had it in him to be hasty in more ways than one. On one occasion he wrote to his brother that he had written four tragedies in sixteen days, a feat

in itself enough to suggest that when he once set his mind on any course of action it might not be safe to get in his way. The orator had more than one occasion to caution him against undue violence of temper in dealing with those who came under his authority in his career as a provincial governor, and the echoes of the abuse which Quintus heaped upon the head of his own brother during a period of temporary estrangement come down through the ages with a very unpleasant ring. The conditions precedent to matrimonial bliss did not exist, and so the bliss itself failed to follow. The age of Saturn was too far past for grapes to grow on thorns.

We get the first hint of trouble in the very first (chronologically) of the collection of Cicero's correspondence which has come down to us, "As to what you say of your sister," he writes to Atticus, "she herself will bear witness how earnestly I have exerted myself that my brother's attitude to her should be what it ought to be." He had recognized the actual existence of serious trouble and had written Quintus a letter calculated "to placate him as a brother, to warn him as a younger man, and to chide him as the one in the wrong." Furthermore, he had had news which indicated that things were now going smoothly. A little later this assurance is repeated and again the next year, with the confirmatory evidence that the birth of an heir is expected. This heir, Quintus Cicero the younger, was the only child ever born to Pomponia. For years he was a delight to his uncle and a constant companion to the younger Marcus, his cousin, but later joined with his father in those bitter epistolary reproaches which we have mentioned. Doubtless for a time affection for him kept the discordant elements in his parents from clashing. At any rate no further sound of trouble reaches us until his fifteenth year. We then get a pretty complete picture of one of those family jars which, when they come down to us from ancient times, go so far to prove that in human nature there is nothing obsolete and little new. The whole thing might have occurred almost anywhere within the past week. Atticus had written to Cicero that there was trouble again between Quintus and Pomponia, and had asked him to intervene. The brothers had met near Arpinum and had a long conversation, gradually drifting around to the delicate subject of Pomponia. There had

been some suggestion of trouble over Pomponia's expenses, but no trace of it appeared in the words of Quintus. In short, Cicero reports to Atticus, "I have never seen anyone manifest a milder and more peaceful attitude toward another than my brother toward your sister on that day." On the next day they were to dine together at Arcanum, where Quintus possessed an estate and was giving an entertainment to his tenants. Let us have the orator's own account of what happened.

Quintus said to Pomponia, in the most kindly way, "You invite the women and I will call in the men." Nothing could have been more pleasant, I thought, and that too not merely in words, but in spirit and countenance as well. But she answered, right in my hearing, "Oh, I am nothing but a guest here." The reason for this conduct was, I suppose, that Statius had gone ahead to see to the arrangements for the dinner.

Let us interrupt with the statement that this Statius was a favorite freedman of Quintus whose influence over the latter was so marked as to cause serious concern to Cicero himself, as we learn from a number of letters. Pomponia may have had good reason to resent his prominence in household matters over which her position as wife gave her presumptive authority. But let Cicero go on with the story.

Then Quintus said to me, "See! That is what I endure every day." You will say, "What pray did that amount to?" It amounted to a great deal, and indeed it stirred me myself all up. She had answered him so absurdly and so harshly, both in looks and in words. I was grieved, but kept my grief to myself. We all took our places at the table except her. Quintus sent her some food from the table but she would have nothing to do with it. Why say much about it? Nothing seemed gentler than my brother, nothing harsher than your sister, and I pass over many things which I myself found it even harder to stomach than did Quintus. I went to Aquinum. Quintus remained at Arcanum, but came to me the next morning at Aquinum and told me that she had refused to pass the night with him, and when preparing to leave had displayed the same temper that I had seen. You may tell her to her face that in my judgment she showed herself lacking in kindness. I have gone into this matter at greater length, perhaps, than was necessary, but I wanted you to realize that you too have something to do in the way of training and admonishing.

Evidently Pomponia was irritable and pettish, but we may well believe that when there was no outsider to look on, Quintus was

not quite so conciliatory toward her temperamental weaknesses as Cicero found him on this occasion. There is too much evidence in other letters that his quick temper was not habitually kept under such careful control. The family life was doubtless one of constant nervous strain, with frequent "flare-ups" when the tension became too strong. And an ex-slave with so strong an influence over the husband as to cause talk on the outside could not possibly have authority delegated to him over the wife's head in matters of household management without increasing the number and intensity of these explosions. Whether the constant efforts of Cicero and Atticus to relieve the situation did more good than harm cannot be decided. Both of them were natural-born peacemakers, but intervention in domestic broils has never had a very high percentage of permanent success to its credit. A little later than the outbreak above described, we learn that Quintus, the son, was very greatly disturbed over the contents of a letter from Atticus to his father concerning the family difficulties. The letter had been delivered in his father's absence and he had opened it on the chance that it might refer to some matter of business needing immediate attention. Soon after this he and his uncle united in a temporarily successful effort to re-establish harmony, but the temperamental incompatibility was too deep-seated for excision. Within the next five years the son himself became bitterly estranged from the mother. We can hardly blame him for getting his teeth badly on edge, after the diet of acid grapes on which the parents had been so long feeding. "I had wished," he writes to his father, "that a house should be rented for me in order to be with you as much as possible, and I had so written to you. You have neglected to do so and consequently we shall see much less of one another. I cannot bear the sight of *your* house and you know the reason why." That the presence of the mother was the reason referred to is not a mere inference but was explicitly stated by the father to his brother. A little later, in a mood of apparent discouragement, Quintus bewails to his brother the war going on between son and mother and talks of giving up his house to his son, for whom a marriage with the daughter of Quintus Gellius Canus was under consideration; but these plans were never carried into execution.

Toward the close of this year (45 B.C.) or early in the next Pomponia was divorced, and now we find the wayward-minded son under reproach for taking sides with her against his father. Quintus had some trouble in raising money with which to repay the dowry received with Pomponia, but was relieved by a loan from an obliging friend. We now find the son seriously disturbed by the conviction that his father was planning an immediate remarriage, with a certain wealthy woman named Aquilia. He himself, however, declared that he had no such idea and that he found a solitary couch the most delightful state of existence imaginable. Young Quintus, however, was not wholly convinced of the sincerity of these protestations and wrote to his father a very bitter letter, the substance of which, Cicero tells Atticus, was that he simply would not endure Aquilia as a stepmother. He was not put to the test. The play was rapidly drawing to an end. In the excitement and confusion of the months which saw the murder of Julius Caesar and the varied social and political consequences of that event, the divorced Pomponia drops permanently out of sight. During the terrible proscriptions of the Triumvirate her husband and son, united at last, fall bravely side by side at the behest of Antony, each asking to be slain before the other. It had been a stormy life for all three. Which one possessed the greater share of the undisciplined human nature which lay at the root of their unhappiness we can hardly determine.

Current Events

[Edited by Clarence W. Gleason, Roxbury Latin School, Roxbury, Mass., for the territory covered by the Association of New England and the Atlantic States; Daniel W. Lothman, East High School, Cleveland, Ohio, for the Middle States, west to the Mississippi River; Walter Miller, University of Missouri, Columbia, Mo., for the Southern States; and by Frederick C. Eastman, the University of Iowa, Iowa City, Iowa, for the territory west of the Mississippi, exclusive of Louisiana and Texas. This department will present everything that is properly news—occurrences from month to month, meetings, changes in faculties, performances of various kinds, etc. All news items should be sent to the associate editors named above.]

Massachusetts

The seventh annual meeting of the Western Massachusetts Section of the Classical Association of New England was held at the high school in Holyoke on Saturday, November 9, 1912. After an address of welcome by Mr. Francis McSherry, superintendent of the Holyoke schools, the following papers were presented: (1) "Fresh Glimpses of Old Rome," by Miss Mary Lilias Richardson of Smith College; (2) "Report of the New Haven Meeting of the New England Association of Colleges and Preparatory Schools," by Miss Mary Adèle Allen of the Holyoke High School; (3) "Dr. Rouse's Method of Teaching Latin," by Mr. J. Edward Barss of the Hotchkiss School, Lakeville, Conn.; the discussion of the paper was opened by Professor Herbert P. Houghton of Amherst College; (4) "Reading Latin Papers for the College Entrance Board," by Professor M. N. Wetmore of Williams College; the discussion of the paper was opened by Miss Caroline M. Galt of Mt. Holyoke College; (5) "A Greek Relief in the Boston Museum of Fine Arts," an illustrated lecture by Professor Sidney N. Deane of Smith College.

New York

New York State Teachers' Association.—The New York State Teachers' Association met at Buffalo, on Tuesday, November 26. The program of the Classical Section, over which Ernest L. Merritt, of Gloversville, presided, was as follows:

"Will Latin Follow Greek Out of the High School?" Joseph P. Behm, Central High School, Syracuse; "The Agora," F. W. Goewey, High School, Albany; "Co-ordination of Latin with Other High-School Subjects," Mason D. Gray, East High School, Rochester; "The Antagonisms of the Classics," President M. W. Stryker, Hamilton College; "Pictures as an Aid to Teaching the Classics," Morris Bloch, High School, Albany; "The Possibility of Vitalizing Latin Syntax and Latin Composition," Mae A. Fuller, High School,

Cortland; "The Classics Are Unpopular: Why?" Robert E. Holmes, West High School, Rochester; "The Literary and the Linguistic Sides of Classical Study," George P. Bristol, Cornell University.

Ohio

The following program of the Latin Section of the Central Ohio Teachers' Association was held at Columbus, November 8, 1912, under the direction of Miss Harriet R. Kirby, North High School, Columbus: (1) "What Is the Value of the Study of Latin to the Man of Today?" Miss Abigail Patterson, Delaware; (2) "The Study of the Classics," Wallace S. Elden, Ph.D., professor of Latin, Ohio State University; (3) "How Can Elementary Latin Be Presented so as to Teach English Derivatives from Latin Words?" Miss Bertha Stewart, Troy; (4) "Cicero as Man and Statesman," Miss Rowena Landon, East High School, Columbus; (5) "What Is the Value of Latin Prose to the Boy Who Will Go into Business, Engineering, or Manufacturing?" M. Jay Flannery, Latin Department, Hamilton High School.

The following program was carried out by the Latin Section of the North Eastern Ohio Teachers' Association, held October 25, at Cleveland, with Miss Helen L. Storke of Cleveland as leader: (1) "The Co-ordination of the High School with the Teaching of Grammar in the Grade Schools," Miss Lillian Sears, Elyria; (2) "The Co-ordination of Latin with Other Subjects of the High-School Course," A. L. Button, Youngstown; (3) "The *Civitas Romana* of the Lincoln High School and Its Presentation of Miss Paxson's play, *A Roman School*," F. S. Dunham, Cleveland.

Columbus.—The Columbus Latin Club held its first meeting of the year on Saturday, November 23, at the Southern Hotel, with an attendance of thirty-four persons. The club had as its guest Professor F. J. Miller of the University of Chicago. Professor Miller read an interesting and practical paper entitled "An Interpretation of the *Aeneid* as a National Epic." The discussion of the paper was introduced by Professor Wallace S. Eldon, of the Ohio State University, who was followed by Mr. H. C. Marshall, of the North High School, Columbus.

The Columbus Latin Club has a membership of over thirty persons who are either teaching Latin in that city or who are especially interested in the classics. Professor Miller was elected an honorary member of the club.

Illinois

The Museum of Classical Archaeology and Art at the University of Illinois was opened on the eighth of November. Professor George H. Chase of Harvard University delivered the dedicatory address upon "The Relation of Art Collections to the University and the People of the State," and the next day, under the auspices of the departments of art and classics, he gave an illustrated lecture upon Greek terra-cotta figurines.

The collection is located in Rooms 402 and 404, Lincoln Hall, and consists

of casts of Greek and Roman sculpture, numerous photographs, and a gradually increasing number of original objects, chiefly from the finds of the Egypt Exploration Fund. The rooms are opened on three afternoons a week, and it is planned to have peripatetic talks given in them from time to time by instructors in different departments of the university and temporary exhibitions of photographs.

Maryland

David M. Robinson, associate professor of classical archaeology in Johns Hopkins University, has been promoted to a professorship of Greek archaeology and epigraphy.

The only classical man successfully passing the Ph.D. examinations last year was Clement Orestes Meredith (now professor of Latin at Guilford College, N.C.); dissertation, "Vergilius Grammaticus."

Florida

The third annual conference of the Classical Association of Florida met on December 30, during the three-day session of the Florida State Educational Association at Ocala, Fla. The program consisted especially of two addresses, followed by discussions: "Our Colleges and the Classics," by Dr. A. P. Montague, President of Columbia College, Lake City; "The Value of Latin in the High School," by Professor G. Elmer Wilbur, assistant principal, Duval High School, Jacksonville.

The officers of the Classical Association of Florida for 1912 are: President, Clarence E. Boyd, Florida State College for Women, Tallahassee; Vice-President, W. N. Sheats, newly elected state superintendent of education, Plant City; Secretary, Miss Lucile Patton, High School, New Smyrna; Chairman Executive Committee, Mrs. Frances M. Clayton, High School, Apalachicola.

Florida is rapidly developing along commercial and industrial lines. Educational interests are naturally expanding and developing encouragingly. Special stress is being laid on high schools and higher education. There are, besides several denominational colleges, two state institutions: the University of Florida, at Gainesville, for men, and the Florida State College for Women, at Tallahassee. As the state of Florida is evidencing such rapid growth in the respects mentioned, it is obvious that there is a large opportunity for the cause of the classics.

Tallahassee.—At the Florida State College for Women a Classical Club has flourished for the past three years. The club is composed of over a dozen members of the faculty who appreciate the classics, and the students in the college Greek and Latin classes. The classical instructors are the *curatores*; elected class representatives are the *coactores*; the secretary is the *conscriptor*. The college has recently purchased for the classical department 102 stereoptican slides illustrating the *Aeneid*, the *Iliad*, and the *Odyssey*. There were already

on hand a fair number of classical slides, besides those of the art department. At the November meeting of the club was given an illustrated presentation of the *Aeneid*. In December, the *Iliad* and *Odyssey* will be considered in a similar way.

Georgia

Emory College.—Dr. A. G. Sanders is professor of Greek, succeeding Professor Charles W. Peppler, who is now at Trinity College, N.C.

Kentucky

Hamilton College.—Miss Irene Whaley, a graduate of Georgetown College and Vassar, is teaching in the Latin Department.

Margaret College.—Miss Marietta Cassady has been advanced from a position in the preparatory department to the headship of the Department of Latin in Margaret College.

Berea College.—Professor John F. Smith has charge of the Latin in the Normal Department. He was formerly principal of the County High School at Manchester, Ky.

University of Kentucky.—Dr. Glanville Terrell, professor of Greek in the state university, is away this year on leave of absence. He is filling the chair of Professor J. Irving Manatt of Brown University who is absent on leave for a year. His own place is being filled by Professor Harry Huntington Strauss of the University of Chicago.

Transylvania University.—Professor Franklin Potter, head of the Department of Latin last year, has accepted a position in the State College of Washington. He is succeeded by Professor Robbins of the University of Michigan.

Louisiana

Tulane University of Louisiana.—Dr. Ernest H. Riedel, formerly of the University of Missouri, is newly appointed instructor in Latin and Greek.

Missouri

University of Missouri.—Dr. Eva Johnston has returned from a year of study and travel in Germany, Italy, and France and resumed work in the university, with changed title and new duties. She has been promoted to an associate professorship of Latin and is dean of women.

Guy Blandin Colburn (A.B., Brown University, 1904, A.M., 1905, Ph.D., University of Wisconsin, 1908; acting professor of Latin, Grinnell College, 1908-9; Fellow in classical archaeology, American School of Classical Studies in Rome, 1909-10; instructor in Greek and Latin, Swarthmore College, 1910-12) is assistant professor of Latin.

Mr. Heber Michael Hays (A.B., Mount Morris College, 1898; Graduate Student, University of Virginia, 1899-1900, 1902-3; Fellow in Greek, University of Chicago, 1910-12; instructor in Latin, Mount Morris College, 1898-99;

professor of Latin and Greek, Mount Morris College, 1900-1902; instructor in Greek, University of Virginia, 1907-10) is instructor in Greek and Latin.

State Teachers' Association.—The fifty-first annual meeting of the State Association was held at Springfield, November 14-16.

Professor Walter Miller of the University of Missouri gave an evening address on "Delphi and the Pythian Oracle," illustrated.

Before the Department of Universities and Colleges and Normal Schools, presided over by President William A. Webb of Central College, Dr. Fredrick A. Hall, of Washington University, St. Louis, read a paper on "The Question of Language Study." The discussion was opened by Dr. S. A. Jeffers, professor of Greek in Central College. These two militant Hellenists naturally stressed the Greek side of language study, and the general discussion, monopolized by university and college presidents, was one continual encomium of Greek language and literature as a necessary element of culture, so enthusiastic that the representatives of the classics present had nothing to add.

The Department of Classics held its session on Friday afternoon, November 15, with an attendance of 150. The program was as follows: "Showing the Pupil the Value of Latin," Miss Ellen C. Craig, Springfield High School; "The Problem of the First Year," A. T. Chapin, Central High School, Kansas City; "Report of the Cincinnati Meeting of the Classical Association of the Middle West and South," F. W. Shipley, Washington University; "The Wanderings of Aeneas," illustrated with stereopticon, Walter Miller, University of Missouri.

The officers for the present year were unanimously continued for the ensuing year: Chairman, A. P. Hall, Drury College, Springfield; Vice-Chairman, Mrs. J. W. Million, Hardin College, Mexico; Secretary, S. E. Stout, William Jewell College, Liberty.

North Carolina

University of North Carolina.—Dr. George Howe, head of the Department of Latin in the University of North Carolina, is spending a year in Germany and Italy. During Dr. Howe's absence, Associate Professor Thomas J. Wilson, Jr., is acting head of the department, and Dr. Warren S. Gordis, late of Ottawa University, is acting professor of Latin.

Wilbur H. Royster, A.M., has been added to the Department of Latin of the university as instructor.

Wake Forest College.—Professor Hubert McNeill Poteat, A.M., began his duties as professor of Latin at the opening of the academic year.

IN MEMORIAM: ARTHUR HERBERT MERITT

In September, 1893, Professor Arthur Herbert Meritt joined the faculty of Trinity College, Durham, N.C., as professor of Latin and German. The next academic year he spent, on leave of absence, at the University of Berlin

and returned to the college as professor of Latin and Greek. At the separation of these subjects in 1899, he chose the chair of Greek, which department he ably directed until his death on May 17, 1912.

Professor Meritt possessed an aptitude, amounting to genius for leading rather than driving his students. His rich fund of information gained through wide reading in varied literatures provided ever-ready illustrative material for his classroom, while his keen sense of humor rarely allowed his recitations to become grinds. His classroom methods were distinctly unique and not to be copied without danger by one less able and less devoted than himself.

Two articles of faith may be said to have been foundation stones in his system of teaching. He believed firmly that the only way to learn a language is to read it until translation becomes a reproach. He was sure that no mere dictionary acquaintance was sufficient to this end. Hence he laid great stress upon word-study both in the Greek and in allied languages and upon the constant reading of passages not previously prepared. His delight was apparent when some student awakened to the realization of the fact that a Greek or a Latin writer might sometimes present a word picture more logically or more beautifully than any translator.

Professor Meritt was not a specialist. Rather was he an interesting example of that older type of scholar to whom the literature of Greece was the vital contribution of an exquisitely refined people to posterity and a thing of pleasure to himself. Before the destruction of his library by fire, his notable collection of books showed his preference for work in biblical Greek.

Book Reviews

The Greek Genius and Its Meaning to Us. By R. W. LIVINGSTONE.
Oxford: The University Press, 1912. Pp. 250. \$2.00.

This volume, as its title indicates, belongs to the same class as Butcher's *Some Aspects of Greek Genius*, Mackail's *Essays on Greek Poetry*, and Zimmern's *Greek Commonwealth*. All have their roots in a desire to make Greek thought and Greek literature alive to a perverse and stiff-necked generation.

Mr. Livingstone is not interested in the ordinary Greek (p. 18), he constructs no historic background (p. 19); but he would analyze for us the Greek writers and thinkers who best represent their country and its spirit. The inquiry is generally limited to Athens between 600 and 400, but the author finds "the Greek spirit at its best in Homer, the lyric poets before 450, Herodotus and Aristophanes" (p. 21).

The Greek Genius is an exacord. The "notes" are, Beauty, Freedom, Directness, Humanism, Sanity, and Manysidedness. These are all, save Beauty, variations on the theme of Directness (p. 180). Plato is the great exception (chap. vii). He is not direct and he is hostile to humanism and freedom. Chap. v discusses two types of Humanism, Pindar and Herodotus. Chap. viii deals with certain characteristics of the fifth century, especially with the influence of Socrates and of Euripides. It is in many ways the most significant chapter in the book.

The value of a book like this must be found, not in new discoveries, but in new points of view and in a new emphasis of old truths. For this reason the author must clothe his thoughts in an attractive style, he must make his reader feel that the subject lives. To do this his own work must be alive. Mr. Livingstone has done this. He says what he has to say with vigor and with clearness. His remarks on the Jewish and Greek religions (p. 56) are not new, but they are put in a new way. His discussion of the Greek treatment of love (p. 83) is suggestive. It might be made to bear on the authenticity of *Antigone* 904-20. This "directness" from which the other "notes" are derived often seems like childlikeness, a Greek trait which explains much of their charm and many of their limitations.

Mr. Livingstone's style is fluent. He is nothing if not "up to date." Parallels are found in Shaw, H. G. Wells, and Wilde. Even Roosevelt is noticed (p. 36), *verso police*. Jebb has accustomed us to comparisons between Homer and Scott; but was it really necessary to contrast *Nausicaa* and Wilde's *Salome* (p. 165)?

In his estimates of individual Greek writers, Mr. Livingstone will find many who disagree with him. He is hard put to it to find the typical Greek.

Thucydides is dismissed (p. 139) ("there is nothing popular about his sober and philosophic view of life"). So are Aristophanes, Aeschylus, Sophocles, Euripides, Plato. Who then can be saved? Herodotus and Pindar—"a commonplace intellect" (p. 146)! Herodotus writes history, not to glorify a nation (as most recent writers on Herodotus hold), but to tell stories (p. 150). Theocritus' nature-poetry is "destitute . . . of all virility and human interest" (p. 172).

None the less, Mr. Livingstone has given us a very readable and suggestive book and one which will help every thoughtful reader toward an intelligent understanding of the great forces of Hellenism.

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The Love of Nature among the Romans during the Later Decades of the Republic and the First Century of the Empire. By SIR ARCHIBALD GEIKIE. London: John Murray, 1912.

A book on *The Love of Nature among the Romans*, written by the distinguished Scotch geologist, Sir Archibald Geikie, could hardly fail to be interesting reading for a student of Latin literature. Geikie's essays are the pleasant, reminiscent jottings of a Scotch gentleman, re-reading and re-translating his classics at seventy-seven, and through their discursive and delightful style appear the keen observations of the trained eye of the geologist who has made textbooks, directed surveys, and written the history of Scotland's topography.

As though an apology were needed for entering a field not his own, Geikie in a frank preface explains that having been led by Professor Butcher to accept the presidency of the Classical Association in 1911, he decided to deliver his president's address on a subject which seemed in some measure to combine the classical interests of the members with his own deep love of Nature. Then the fascination of the theme lead him on to further work "in a field whereon he had perhaps somewhat rashly trespassed." He modestly disclaims "any pretension to classical scholarship" for his book and continues: "The classical scholar who may look over its pages will probably find in them nothing with which he is not already familiar, though it may not have occurred to him to collect and compare the scattered passages in Latin authors which reveal how far and in what way these writers were influenced by the features of the external world. To the ordinary reader, however, it may, I hope, be of some interest to see the familiar aspects of Nature as they appeared to Roman eyes and appealed to Roman hearts nineteen hundred years ago."

Such modest frankness disarms the criticisms of "the classical scholar" who may regret that in the hint of bibliography on the feeling for Nature among the Romans no mention is made of Biese's suggestive work, Schiller's contested dicta, and the recent theses on limited phases of the subject; who is

surprised again by the definite location of the Bandusian spring as the source of the Digesta, and who wonders why space is given to sketches of the familiar facts of the lives of Vergil and Horace. But to reproach Sir Archibald Geikie for not knowing Eduard Voss's Program on *Die Natur in der Dichtung des Horaz* or Franz Hawrlant's *Horaz als Freund der Natur nach seinen Gedichten* would be to fail entirely in appreciation of the object and the result of his studies.

And "the classical scholar" as well as "the ordinary reader" is sure to receive pleasure from the wealth of suggestion in the varied chapters: the Saturnian land and its people; country and town; the *divini gloria ruris*—Lucretius, Vergil, Horace; rural scenes and the elegiac poets; flowers in Roman life; Roman gardens; trees and woodlands; flowers and foliage in Roman art; the animal world in Roman life; day and night; the seasons; springs, rivers, and lakes; mountains; the seashores; the open sea; the underworld.

Geikie's own trained faculties of observation give him the power of careful and exact discrimination between the varied phases of feeling for Nature which appear in the different poets, for example in Vergil, Tibullus, and Ovid. And that clear and simple literary style which is said to characterize his biographies of Murchison and Ramsay and his Romanes lectures on *Types of Scenery and Their Influence on Literature* makes his chapters delightfully readable and his translations often charming.

One closes the volume feeling that here the hereditary clash between science and the classics is silenced, and one pictures Sir Archibald Geikie as Horace did Tibullus:

. . . tacitum silvas inter reptare salubris,
Curantem quicquid dignum sapiente bonoque est.

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Annals of Caesar: A Critical Biography. By E. G. SIHLER. New York: G. E. Stechert & Co., 1911. Pp. ix+330. \$1.75.

C. Julius Caesar: sein Leben nach den Quellen. By E. G. SIHLER. Leipzig: B. G. Teubner, 1912. Pp. vii+274. M. 6, bound M. 8.

The author set himself the task of writing a critical biography of Caesar from the original sources, uninfluenced by either modern theories or any emotional feeling of his own toward his subject. He tells us that the book originated in his lectures to his graduate students and is published primarily for the use of teachers and students. Obviously the author's success is to be judged in the light of his avowed purposes. The general reader may be repelled by some idiosyncrasies of style, by the annalistic plan of the book, and above all by the author's failure to portray a living Caesar; but if the author has studied the ancient sources with thoroughness, impartiality, and sound

judgment, if he has given us the evidence and the results with accuracy, then he has not only successfully carried out a high purpose, but has done us all a great service.

A large measure of success the author has attained. From beginning to end the book gives evidence of much study, of critical discrimination, of an earnest endeavor to be impartial. No man who now essays to write upon any phase of Caesar's life may safely fail to check up his own material and conclusions by comparing them with Professor Sihler's. This is much. But unfortunately the book falls very far short of giving us its best possible service, for it is not true that one who wishes to ascertain the facts of ancient evidence can turn confidently to it. This is due in part to the lack of enough references to the original sources to guide us adequately, in part to a pervading inaccuracy of statement.

The inaccuracies are of two kinds: those resulting from ignorance of the modern literature, especially perhaps on the military and geographical sides, and those resulting from carelessness. On p. 80 of the German edition the author protests against criticism for errors of the former class, saying that it is his purpose to present the *ancient* literary tradition, especially on the personal and political sides. But when the seeker for evidence finds positive statements, with neither warnings of uncertainty nor indications of their sources, how is he to distinguish those which fall within the purpose of the book from those in which the author considers an error venial? Be this as it may, the errors of the second class are numerous enough to forfeit our confidence.

It is true that the German edition is an improvement over the English, because the author has corrected an extended list of errors pointed out by H. Meusel, *Wochenschrift für klassische Philologie*, 1911, No. 40. But no reviewer can catch all the errors, and the book needs a thorough working-over by the author. This statement may be tested by the results of reading pp. 91-126, which cover the same years as Books i-iv of the *Gallic War*. In these 36 pages Meusel pointed out five positive blunders and two instances of lack of caution in identifying localities. Every one of these has been corrected in the German edition, but there remain the following errors not mentioned by Meusel and therefore all reproduced in the German edition. On p. 97 (German 85) it is stated that Caesar sent Keltic envoys to Arioistus in communicating with him the second time. This refers to i. 35, where there is no reason to suppose the envoys were Gallic. It is a confusion with i. 47. On pp. 107 and 117 (German 94 and 103) Galba's camp and Martigny are located on the Arve, instead of on the Dranse, a tributary of the Rhone. On p. 111 (German 97) it is made to appear that Quintus Cicero was at Luca and there pledged his brother's co-operation in the plans of the triumvirs. If Cic. *Fam.* i. 9. 9 may be trusted, Quintus was in Sardinia at the time of the conference, and his pledge of the co-operation of Marcus was not given at that time, but at least a year earlier, while Marcus was still in exile. On p. 125 (German 109) Caesar is said to have sailed for Gaul after receiving hostages from the Britons, whereas in iv. 36

Caesar tells us that he ordered the hostages to be sent after him, and in iv. 38 that all but two states failed to send them at all. And in these same 36 pages four other unqualified statements might be cited which contradict the best modern opinion and have no support in ancient evidence.

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BRYANT, E. E., and LAKE, E. D. C. *An Elementary Greek Grammar*. Oxford: University Press, 1912. Pp. 124. \$0.60.

GOMPERZ, THEODOR. *Greek Thinkers. A History of Ancient Philosophy*. Authorized ed., Vol. IV. Tr. by G. G. Berry. London: Murray, 1912. Pp. 587. 14s.

INMAN, H. T. *Rome, the Cradle of Western Civilization, as Illustrated by Existing Monuments*. New York: Scribner, 1912. Pp. xi+297. \$1.60.

Jahresbericht üb. die Fortschritte der klass. Altertumswissenschaft. Suppl. Bd. 156. Klussmann, *Bibliotheca scriptorum classicorum et Graecorum et Latinorum. Die Literatur von 1878-1896 einschliesslich umfassend*. II. Bd. *Scriptores Latini*. I. Tl. Pp. v+568. Leipzig: Reisland, 1912. M. 15.

JONES, W. H. S. *Classics and the Direct Method. An Appeal to Teachers*. Cambridge: Heffer, 1912. 6d.

KENNEDY, SIR W. R. *Aristophanes, Plutus, Tr. into English Verse*. London: Murray, 1912. Pp. xxii+66. 5s.

LAUDIEN, A. *Griechische Papyri aus Oxyrhynchos. Für den Schulgebrauch ausgewählt*. Berlin: Weidmann, 1912. Pp. viii+58. M. 1.40.

LEHMANN-HAUPT, C. F. *Solon of Athens* (Inaugural Lecture). Liverpool: University Press, 1912. Pp. 56. 1s.

Loeb Classical Library. New York: Macmillan, 1912. Each volume with text and English translation. Cloth, \$1.50. Leather, \$2.00.

Appian. WHITE, H. Vol. I.

Apollonius Rhodius. SEATON, R. C.

Apostolic Fathers. LAKE, K. Vol. I.

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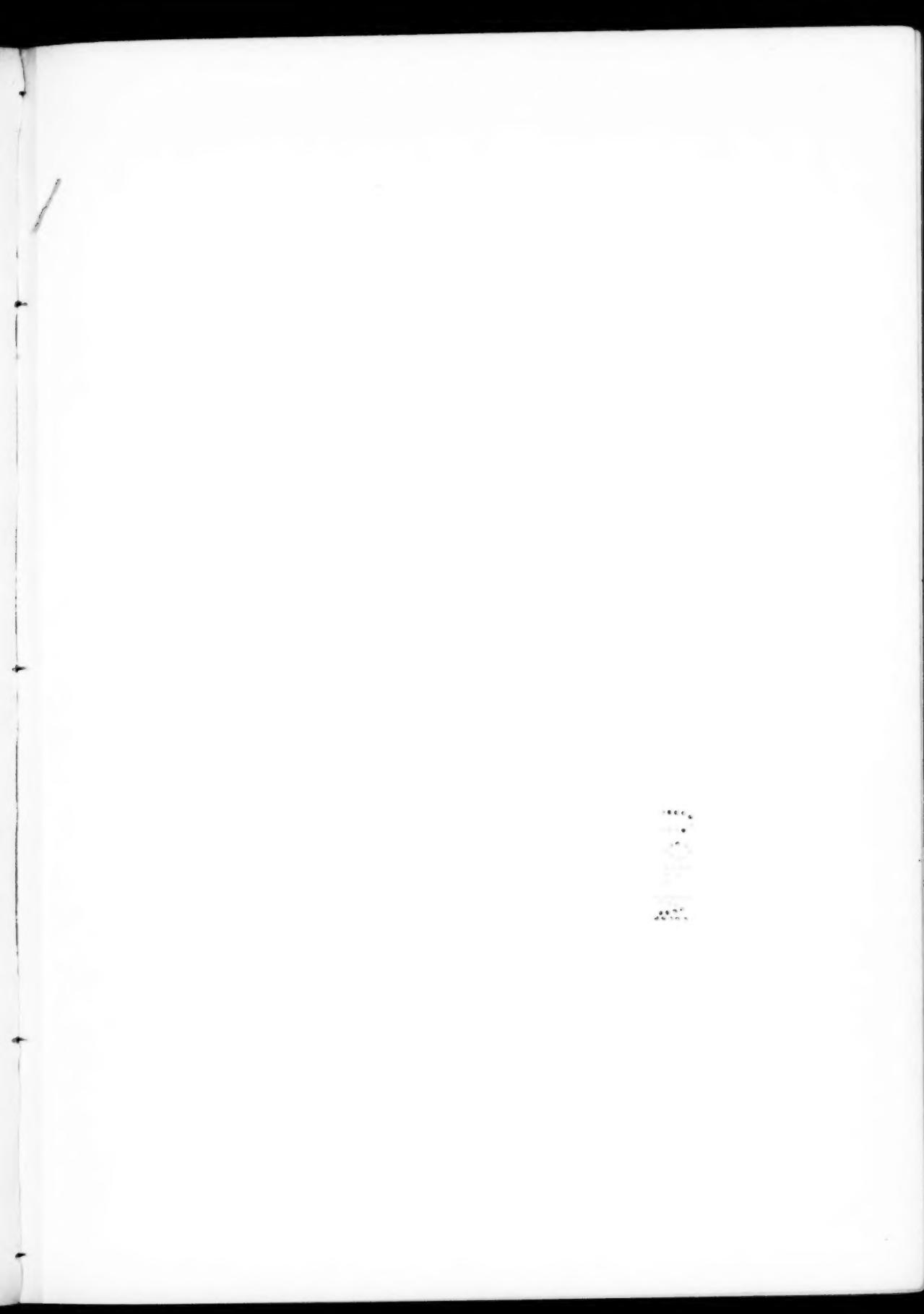
Theocritus, Bion, and Moschus. EDMONDS, J. M.

Cicero's Letters to Atticus. WINSTEDT, E. D. Vol. I.

Terence. SARGEAUNT, J. Vol. II.

ROTHE, CARL. *Der augenblickliche Stand der homerischen Frage*. Berlin: Weidmann, 1912. Pp. 94. M. 2.

Tiryns. Die Ergebnisse der Ausgrabungen des kaiserl. deutschen archäologischen Instituts in Athen. 1 Bd. I. *Die Hera von Tiryns*. Von A. FRICKENKAUS. II. *Die geometrische Nekropole*. Von W. MÜLLER u. FR. OELMANN. Athens, 1912. Pp. vi+168. M. 12.





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